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## AMERICAN ART NEWS.

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## THE ARTS SEASON'S HEIGHTH.

This week marks the height of the current art season in America and from now on there will be a slight decrease in exhibitions and other incidents. The Spring Academy is yet to come, as also the annual display of Associated Artists at the Fine Arts Galleries in late April or early May, and of course the much anticipated Grand Central Show in late April—but the smaller exhibitions will gradually decline in number.

The flood of art and literary sales, however, will flow on until late May, and shows no sign, as yet, of diminution. It has been and continues to be a curious art season. There are evidences of prosperity in some quarters and of the reverse in others, but on the whole, the season may be considered an exceptionally good one.

## OBITUARY.

## Charles E. Snedecor.

Charles E. Snedecor, head of Snedecor & Co., art dealers, died on Sunday last at his residence in Sea Cliff, L. I., after an illness of four weeks. Death was due to an affection of the kidneys. Mr. Snedecor was forty-two years old, and the son of the late John Snedecor, who founded Snedecor & Co. He was formerly a member of the Seventh regiment of New York. Mr. Snedecor leaves his wife, one daughter, a mother and a sister.

"Charley" Snedecor was one of the best known men in the art trade. He inherited art taste from his father, an old time art dealer and acquired also from his father, and through his own study, a good knowledge of the commercial value of American art works, so that his services as an art appraiser were in demand. Some six years ago he formed a partnership with Mr. Edward C. Babcock, under the old name of Snedecor & Co., and the firm has long had galleries at No. 107 W. 46 St. The funeral of Mr. Snedecor took place on Tuesday.

## Albert Beck Wenzell.

Albert Beck Wenzell, the well known illustrator, died of pneumonia, Sunday last, at his home, 47 Winthrop Place, Englewood, N. J.

He was born in Detroit in 1864 and was educated in the public schools, and had his first employment with a firm of architects. As a youth he went to Munich where he remained six years and then went to Paris, where he continued his studies. He returned

to New York in 1890, when 26, and found employment with the magazines.

He won a silver medal at Buffalo in 1901 and at St. Louis in 1904. He brought out two notable books of pictures made abroad entitled "Vanity Fair," in which pictures of London, Berlin, Venice and other cities attracted public attention. A second book, "The Passing Show," was devoted to Paris.

Mr. Wenzell, with Robert R. Bloom, began to paint the big pictures over the stage and on the side panels of the New Amsterdam Theatre, N. Y. Mr. Bloom died when the work had been under way a month, and Mr. Wenzell finished the pictures.

Mr. Wenzell leaves a widow, who was Miss Minnie Drewery, of New York, and two sons, Gervase Kerr Wenzell and Dr. Albert G. Wenzell, of Washington, D. C.

## John William Waterhouse.

John William Waterhouse died at his London residence, Feb. 10 after a long illness. He was the son of a painter, was born in Rome in 1849, and though at the age of five he was brought to England Mr. Waterhouse never lost the sense of belonging to the city of his birth. On leaving school he was for a time employed by his father as assistant, pending the choice of a profession. The boy's inclination proved, however, too strong for discouragement, and ultimately in 1871 he entered the Academy schools, though able to work there only in the evening. In 1874 he exhibited for the first time at the Royal Academy, and in 1885, on the strength of five or six large historical pictures, such as "The Favorites of the Emperor Honorius" (R. A., 1883) and "St. Eulalia" (R. A., 1885), he was elected Associate of the Royal Academy. Ten years later he was raised to membership.

In the intervening period Waterhouse had found his true pictorial location. "The Lady of Shalott" (R. A., 1888), an interesting experiment in open-air imaginative painting, was widely hailed as a reconciliation of realism and idealism, opposed in current art-theories. The painter, however, did not remain bound by his success. In the sequence of richly-wrought compositions illustrating myth and legend which form his most personal contribution to art the decorative aim is paramount, though constant beauty and freshness of detail proved his vivid perception in nature of a fund of expressive imagery. These harmonious and rhythmically-designed canvases fix the place of Waterhouse in XIX Century art midway between the Pre-Raphaelite Brotherhood (to whose seership of the spiritual significance in outward facts he failed to attain) and the more exclusive decorative ideal of Burne-Jones.

Judged by the material test of purchase, Waterhouse was unintermittently successful. From the very beginning his work attracted the attention of collectors, and the number of his pictures in public galleries, testifies strikingly to contemporary appreciation. "The Magic Circle," bought in 1886 by the Chantrey Trustees, is one of four Waterhouses at Millbank, "Consulting the Oracle" (R. A., 1884), "St. Eulalia," and the open-air "Lady of Shalott" forming part of the Tate Gift.

His recent death removes a man who had a great influence upon his time. For those who of late years have been accustomed to see the veteran Academician (for he was close upon 70 years of age), repeating more or less the triumphs of his youth, it is not easy to realize the effect which his particular style had upon public taste in his early days, but a little study of contemporary art clearly shows the value of his extremely individual mind upon mid-victorian ideals. Waterhouse had the mystic temperament and it was natural to him to express himself in symbolic terms, his fine sense of color aiding him in giving that expression unusual harmony and beauty. In later years he tended more and more to a definite classicism, his work gaining perhaps in decorative subtlety but losing in subtlety. In technique it was of a peculiarly high order, never hurried, never careless. With him a certain phase of XIX Century art seems to have been swept away.

## Tragic Death of French Painter.

According to the Paris Matin the death of the painter Michel Cazin, recently occurred from an explosion on board a ship anchored in a French commercial port. The Matin gives the following details:

Last Thursday, the painter, Michel Cazin, who had just been nominated to a new post in the department du Nord, came to bid farewell to his friends on the docks. He was accompanied by his young wife. While conversing with a naval officer, he was imprudent enough to handle one of the projectiles on board, which from some cause, so far unknown, exploded. Mr. Cazin was killed instantly, and his wife was seriously wounded. The explosion was such that all the windows of the houses on the quays, of the chamber of commerce and of the custom house of the port, were smashed.

## CORRESPONDENCE

## Damaging Criticism of Loaned Art Works.

Editor AMERICAN ART NEWS:

Dear Sir:

I wish to voice a protest through your widely read and influential journal against damaging criticism made by an occasional art critic when reviewing loan exhibitions. Fortunately the offense is not a frequent one but it should never occur. Owners of pictures are surprisingly generous in denuding their walls for weeks at a time, in order to enable organizers of exhibitions to make creditable displays for various objects, philanthropic or educational.

It is most unfair to these owners to have any damaging statements printed which would depreciate their property and stamp them either as ignorant or as desiring to deceive the public.

A flagrant recent case is seen in a long article on the exhibition of early American portraits, now on in the Brooklyn Institute.

This appeared recently in a Boston daily. Good taste should have rendered the invited guests on the walls immune from attack, but if he is to be judged by this article, good taste is not a part of the writer's equipment.

The following "criticisms" will be enough to illustrate the offense in question, "wrongly attributed,"—"very bad indeed,"—"certainly a very bad picture,"—"A very bad portrait by some sign painter, and a disgrace to the reputation of" (the artist),—"The portrait of \* \* \* I cannot conceive to be by the hand of Stuart,"—"A very bad copy."

This Boston writer might have some difficulty in proving his statements in a court of law, if sued for damages, although the question as to whether he is right or wrong is not under discussion here.

If such reviews are allowed to pass without protest it is inevitable that owners will be less willing to allow their pictures to be seen by the public to whom loan exhibitions offer such fine opportunities to study and enjoy otherwise inaccessible treasures.

A Visitor.

N. Y., Mar. 6, 1917.

## Afterthoughts on the Zuloaga Paintings.

Editor, AMERICAN ART NEWS,

Dear Sir:

Largely because of the skilful advertising of the recent Zuloaga exhibitions in Brooklyn and N. Y., the public flocked to them, firmly imbued with the idea that they must, of necessity, find something wonderful and extraordinary awaiting them. As a matter of fact, the paintings seemed inferior to those by Zuloaga seen at the Hispanic Society some years ago.

In his most recent work, Zuloaga appears mannered, and so extremely individualistic as to be almost offensive. His excessive use of emphasized patterns smacks of the poster technique, and the lack of co-ordination of the various parts of the paintings—figures jutting out, with solid modeling and well-defined planes, from a flat, dead background, devoid of atmosphere, and the frequently bizarre color, heighten still more this impression.

Extreme cleverness, undeniable dexterity of manipulation, a boldness of composition, daring suggestion, and a certain sombre, sinister content, the paintings did display. But the lack of appeal to emotions which could lead to any permanent enjoyment, the highly personal presentation, so alien in spirit to American life and ideals, leaves the question open as to whether the present art of Zuloaga has any special claim to our serious consideration. Let us endeavor to see more with our own eyes, and appreciate more with our own minds, uninfluenced by the hue and cry of "up-to-date" advertising methods.

E. K.

N. Y., Mar. 6, 1917.

## "Praise from Sir Hubert."

Editor, AMERICAN ART NEWS,

Dear Sir

Please accept my thanks for the ART NEWS—for the thoroughness with which it covers the field of American art and the bright and snappy and readable way in which its gleanings are presented. I could not do without it, and I "swallow it whole" as soon as received. In my opinion the "pugnacious" quality of the ART NEWS, its fearlessness in denouncing the various frauds and shams which spring actually like noxious weeds in the fair field of art, threatening sometimes to smother and destroy their legitimate growth—is one of its most valuable assets and most useful qualities. I remain,

Very faithfully yours,

Birge Harrison.

New Hope, Pa.

Mar. 5, 1917.

## EXHIBITIONS NOW ON.

(Continued from Page 3)

## Portraits by Mrs. Leslie Cotton.

An American portrait painter, Mrs. Leslie Cotton, who left here for Paris some years ago, in which city she painted until the outbreak of the war, is now showing at Henry Reinhardt & Son's galleries, No. 565 Fifth Ave., through March 15, some 15 portraits executed here and in Paris during the past five or six years.

Mrs. Cotton is a disappointing painter in that her work varies so greatly, some of it unusually good, and some of it so weak as to make it difficult to understand how it could proceed from the same brush. Of the portraits now shown by far the best are the half lengths of two boys, the little "Duc de Chaulnes" (son of the former Miss Shonts of N. Y.), and "Prince Lois of Spain"—the former costumed as a French "Poilu," the half-length profile presentment of "Countess Suzannet," and the full-length standing presentment of a Hindoostani Swami—perhaps the one who so hypnotized London and Paris women of society four years ago. These canvases are solidly painted, good and true in color, with excellently done details and natural expression.

The larger and more ambitious presentments, especially those of Mrs. Stuyvesant, Lady Curzon, the Duchess de Grammont, and the double portraits of "Soange and Her Mother" and "Barbara and Her Brother," are weak in construction, and artificial in effect, and while they have passages of good painting, are not comparable to the works praised above. Mrs. Cotton's women subjects are either too careless in the use of the rouge pot or she uses too hot flesh tones, when painting complexions.

The half-length of the "Duchess de la Rochefoucauld," (Miss Mitchell of Washington), "Princess Eulalia" and "Mrs. Taylor," are marred by a "stairiness" of expression, which gives the subjects a hard look.

The display is an aggravating one as it gives the impression of one of work by an artist who could do so much better if she took more care and pains. •

## First Annual Students' Art Display.

Entries from 2,500 competitors crowd the walls, tables and the floor of half of the eighth story of the new John Wanamaker building in a Competitive Art Students' Exhibition, now on to Mar. 18.

The exhibits are divided into seven classes of fine and applied arts: Painting, sculpture, architecture and interior decoration, illustration, costume design, poster design and crafts and designs. In each class a first prize of \$40, a second of \$20 and a third of \$10 were offered by Mr. Wanamaker.

The prize winners are:

Painting—First prize, Maude Van Dervoort; second, Miss R. Abramson; third, Charles Schotonu.  
Sculpture—First prize, Nicollo Tocco; second, Annie Rector; third, James Novelli.  
Interior Decoration and Architecture—First prize, Alvan Rogers; second, Katherine Hartshorne; third, W. A. Kendall.  
Illustration—First prize, Miss T. W. Wilberforce; second, Hermon Neill; third, William Gropper.  
Crafts and Designs—First prize, J. Danner Kaskell; second, Miriam L. Lane; third, Katherine Morrissey.  
Poster Design—First prize, Goldie Jacobs; second, William Cohen; third, Alma Wickland.  
Costume Design—First prize, Marion Brower; second, Frank Decker; third, W. Gebhardt.

The exhibition was organized for the double purpose of giving students an opportunity to exhibit their work and of educating them by enabling them to compare the work of the different art schools of the country.

The interior decoration designs are especially attractive and promising, many of them original and charming. The same may be said of the craft and design department, in which excellent work is shown.

The posters are quite interesting, some of the designs showing decided originality. There is great promise in the illustration designs.

## Miss Ingham's Pastel and Chalk Drawings.

Elizabeth Howell Ingham's exhibition of some 26 pastel and chalk portrait drawings and genres at the Goupil Galleries, 58 W. 45 St., on through Mar. 17, indicate unusual ability in the portrayal of character in this medium. There is a quality in the works, rare in chalk drawings, of rich and deep color. "Mrs. Mills" has good expression and shows serious thought, as does also "Miss Elizabeth Boorum" and "A Portrait," which depicts a young girl in a quaint old-fashioned costume, painted with sympathy. "Miss Powers" is a dignified work and "The Little Dancer in Blue," done in simple blue and gray tones is clever.

"Thoughts" has a charm of sentiment and "The Green Veil," "A Smile" and "Red and Gold" are all good. The artist has an unusual faculty for child portraiture, as is typified in "Billy," "Louisa," "Doris," and "Vernon Monroe, Jr."

Mme. M. Curot Barbarel, of Paris, a pastel portraitist, has a studio at 699 Madison Ave. She was a pupil of Jules Lefebvre and Charles Bachet.